

THE
MIRROR OF THE STAGE

OR,

New Dramatic Censor;

CONSISTING OF

ORIGINAL MEMOIRS OF THE PRINCIPAL ACTORS,

OBITUARIES

ON THE

NEW PIECES AND PERFORMERS;

ANECDOTES, ORIGINAL ESSAYS,

&c. &c. &c.

CONTENTS OF THIS NUMBER.

MEMOIR of Mr. HAMMOND—his debut as an Actor—first appearance at the Hay Market—remarks on his style of Acting, &c. &c.

THEATRICAL DIARY.

List of the Nightly Performances.

DRURY LANE.—Close of the Season—Manager's Speech, &c.

COVENT GARDEN.—Fawcett's Benefit—close of the Season—Speech, &c.—Pierce Egan and the Proprietors, &c.

HAY MARKET.—Rivals—Terry's Sir Anthony Absolute—Vining's Captain Absolute—Cooper's Faulkland—Lee, &c.—Miss Chester, her defects as an Actress—Mrs. Chatterley, Mrs. Jones, &c. &c.

ENGLISH OPERA.—Opening of the House—description of the Improvements—Swing Bridge—Poor Soldier Miss Grenville—W. Chapman—his debut—merits as an Actor—his Imitations of Munden and Liston—his Crack—Rantan—Dominique—advice to him, &c.—Bee Hive—Huckel's

failure in Mingle—Marriage of Figaro—Miss L. Dance's debut—critique on her style of singing—remarks on her Acting, &c.—Mrs. Austin—Rowland for an Oliver—Rayner's Fixture—Paul and Virginia—Miss A. Kelly's first appearance, &c.—Gretna Green—Miss Kelly—Wrench—Miss Povey—Pearman—Free and Easy—Bartley—T. P. Cooke—Miss Holdaway, &c. &c.

SURREY THEATRE.—Close of the Season—arrest of the Manager—debut of a Young Lady in Lover's Vows.

SADLERS WELLS.—Critique on the Miser Smoked—its merits—Nerestan, Prince of Persia—hint to Mrs. Egerton on her haughty conduct to the actors—New Pantomime of Gil Blas, &c. &c.

ORIGINAL POETRY.—The Front Curl
 THESPIAN ORACLE.—New Theatre at Maidenhead

Correspondents, &c. &c.

Copious Index and Vignette Title Page to the second Volume, &c. &c. &c.

Embellished with a striking Portrait of
Mr. HAMMOND, AS FILCH,
IN THE "BEGGAR'S OPERA."

LONDON:

PUBLISHED FOR THE PROPRIETORS BY
 DUNCOMBE, BOOK and MUSIC SELLER, 19, Little Queen Street, Holborn.
 Sold by all Booksellers,

PRICE SIXPENCE.

Address.

THE arrangements which are in progress to render our Work worthy of the patronage with which it has been honored, not being yet completed, we are induced to publish another number in its present form, with Title-page and Index to conclude the present Volume; our next will be published on Monday fortnight, in a superior style of elegance, &c.

TO CORRESPONDENTS.

We can give no certain answer to "FILCH;" and if we could, would not:—He is just the same on paper, as Vale, of Sadler's Wells, is on the stage; all confidence, with a perfect indifference of what he utters, so as it is not any thing like his part, and can secure "Bravo, Vale," from the brickmakers in the gallery.

In reply to "QUESTION," we can assure him, that the grievance which he speaks of, is as melancholy a fact as Mr. Mason's engagement at the Haymarket.

As to "MONSIEUR TONSON," he is as coarse and vulgar as Drury-lane Monsieur T. without its redeeming quality of making one person (Mr. G.) at all bearable.

The "DRAMATIC PORTRAIT," by BELENO, is as much like *Juliet*, as *Miss Treby*, of the Aquatic Theatre, is like *Cleopatra*.

A "CONDEMNED PUFF" of Mr. CROOK's Reading-rooms, after enumerating the capabilities of their various theatric visitors, as to pun-making, "looking a joke," &c. asks, "and what do you think, my customers," of passing an hour with the great Edmund Kean, Esq. himself, divested of paint and spangles?—We reply, with every due respect for transcendent genius, yet a thorough contempt for such paltry efforts to blazon it—that such an *entretien* might be boasted by many a visitant of the Apple-tree, Vinegar-yard, Drury-lane.

We have received the "ESSAY ON DRESS," from MADEMOISELLE GROS DE-NAPLES—but it has now lost its point—Mrs. Chatterley, having, in *Jessy Oatland*, like her mother Eve, silenced all reproach, by affixing an apron.

We have received *Lines* from "MOTH," on Mr. Bengough's *Richard*: one is as sufficient as necessary.

We are, like *Bronze*, "the last men in the world to be rude to a fine woman," but we cannot be "good-natured" to SYLVIA.

"LATITAT," in speaking of advertisements, setting forth, Mr. Watkins Burroughs' attempt to sing "*The Storm*," asks, if in histrionic practice, the attempt is to be received as the deed?—We answer, all depends on the audience—if they conceive so, "*The Storm*" of Mr. Watkins Burroughs might pass off à la Incedon—if not, à la Billy Waters.

In answer to "PRY's" offer of some curious details, we beg leave to state, that we shall, like the sententious cobbler, "trouble ourselves with no man's matters, nor woman's matters."

"MOSES LEVI" has enquired of us which we imagine should go first, *Misster Sloman*, or *Mr. Harwood*? We shall content ourselves with Dr. Johnson's observation—"there is no precedence between a *flea* and a *louse*."

Portrait as frontispiece of Vol. II

THE
Mirror of the Stage;
OR,
NEW DRAMATIC CENSOR.



"To hold, as 'twere, the mirror up to nature;
To show virtue her own feature; scorn her own image;
And the very age and body o' th' times its form and pressure."

No. 24.] MONDAY, JULY 14th, 1823. [Vol. II.

MEMOIR OF MR. HAMMOND.

WE have no doubt, in presenting to our readers the portrait of this young though excellent performer, we shall anticipate their wishes, in the selection of a gentleman who, though he may not boast so long an acquaintance with a metropolitan public, possesses every requisite which entitles the actor to esteem and valuation. We copy the following biographic sketch from "*The Thespian*" of Bristol, at which place Mr. H. has for the two last seasons "borne his blushing honors thick upon him."

"Mr. Hammond is a native of London, and was born in the July of 1797. His father had intended him for a herald-painter, but a circumstance happened to prevent the completion of his intentions, and he remained at home until the year 1819, when, having been inflamed by some private theatrical heroes, (after having played three or four principal comic characters, and once at the Old Theatre in the Haymarket the part of *Lopez* in "*The Honey-Moon*," for the benefit of a Mr. Marshall), he was induced to join an entirely new company, which was about to commence operations at Walton-upon-Thames. The promises, the new scenery, dresses and decorations, but, above all, the principal characters in low comedy, with comic singing, were too alluring to be resisted. "*The fiend was at his elbow and tempted him*;" he therefore "*took to his heels and ran*," under the pretence of other business, in July, 1819; and taking with him such things as were necessary for an expedition of this kind, commenced his theatrical career on Wednesday evening, July 14th, at the Theatre Rural, Walton, as *Lopez* in "*The Honey-Moon*," *Jerry Sreak* in "*The Mayor of Garrett*," and sang the comic song of the "*Beautiful Boy*" between the pieces. Being all novices in the company, it may be easily imagined the confusion of the performances in general. One evening *Macbeth* was announced for the play; but finding that impracticable with only six gentlemen and three ladies, they found themselves in an awkward dilemma. After a long consultation it was settled that they should play *Douglas*, and what with a few introductory speeches, the celebrated "*broom dance*" by the *witches*,

and substituting the names of *Macbeth* for *Douglas*, *Lady Macbeth* for *Lady Randolph*, &c. &c. the piece gave general satisfaction! After several ludicrous scenes for about a month, he had an offer from Mr. Trotter, and joined him at the Theatre-Royal, Worthing, in September, 1819, and opened in *L'Eclair* in "*The Foundling of the Forest*," and *Caleb Quotem* in "*The Review*." At the close of the season he joined Mr. Brunton, at Brighton; from thence to Worcester; but having had some little altercation with that gentleman, he left him, with a strong determination to quit the stage for ever; but alas! "how weak are the great resolves of man!" On his arrival in London, in January 1820, a circumstance occurred which put all his projects on one side. The aforesaid Mr. Marshall's annual benefit being about to take place at the Haymarket early in February, that gentleman applied to him to play *Zekiel Homespun* in "*The Heir at Law*," and *Abel Day* in "*Honest Thieves*." This temptation was too powerful to be withstood; but, by the late King's death, the proposed benefit did not take place till Easter-Monday. In a short time after this Mr. Hammond played *Acres*, in "*The Rivals*," and *Caleb Quotem*, for the celebrated Mr. Webb's benefit.

"From the reception Mr. Hammond experienced in these characters, Mr. Morris, the proprietor of the Haymarket, made him an advantageous offer of an engagement for three years, which it is almost needless to say was accepted. His first appearance as one the regular *corps dramatique*, was at the commencement of the season, on the 10th of July 1820, in a new Farce, called "*Oil and Vinegar*." At the close of the Haymarket season, Mr. Hammond joined Mr. Penley's company at Dover; he also accompanied this gentleman to Windsor and Coventry, supporting at each place the whole range of low comedy characters. In the summer he returned to the Haymarket, and at the expiration of the season of 1821, he was engaged at the Olympic Theatre; but the unsettled state of the management obliged him, with several others of the performers, to resign his engagement. Mr. M'Cready then engaged him for the Bristol Theatre, and he opened in January 1822, in the character of *Hawbuck*, in the Comedy of "*Town and Country*." From this sketch it will be seen that Mr. Hammond is not only a young man, but a young actor; and that he is also an improving one every person who has seen him must readily admit. During his engagement here, he has played all the countrymen, and a variety of other characters, old as well as young, and has displayed in all a considerable portion of talent, which we doubt not will, at some future period, ripen into excellence, and place him high in his profession." We have frequently witnessed Mr. Hammond's efforts from their earliest development, and trust soon to congratulate him on the full possession of that range of characters for which he is so eminently designed. As a comic-singer, we consider him a powerful rival to any one now practising, and have no doubt such opinion will be speedily entertained by the public. His countrymen are good, combining a quaintness and feeling both comic and natural; and in the more eccentric character, he is no whit the less humorous and faithful. "He appears to have a quick perception of character, and a retentive memory; for we believe we are correct in asserting, that the Prompter's voice is rarely required

to assist Mr. Hammond. There is also another quality belonging to this gentleman which cannot fail to benefit his professional career, and that is, he is not upon such excellent terms with himself as to render him incapable of listening and attending to impartial admonitions from any quarter."

Theatrical Diary.

DRURY LANE.

June 19th, *Miss Smithson's Benefit, Adelgitha, Ballet, Spectre Bridegroom*—20th, *Mrs. W. West's Night, Venice Preserved, Blue Devils, Brother and Sister*—21st, *Guy Mannering, Swiss Villagers, My Spouse and I*—23rd, *Terry's Benefit, Alexander the Great, Masquerade, Simpson and Co.*—24th, *Fitzwilliam's Night, As You Like It, Halt of the Caravan, Inkle and Yarico*—25th, *Spring's Night, Surrender of Calais, Ballet, Turn Out*—26th, *Alexander the Great, Swiss Villagers, No Song No Supper*—27th, *Othello, Liar, Swiss Villagers*—28th, *Siege of Belgrade, Three Weeks after Marriage, Ballet*—30th, *last Night, Richard the Third, Chinese Divertissement, Turn Out.*

This house closed a most profitable season the above evening; on which occasion, Kean played the character of *Glo'ster* with increased effect, and was loudly applauded:—after the ballet, Mr. Terry delivered the following neat address, in a very gentlemanly manner:—

"Ladies and Gentlemen,—Although the Manager availed himself of the opportunity on his own night to offer a general acknowledgment of the kindness and liberality with which he has this season been supported, he deemed it necessary that a more official farewell should be given to the public upon the closing evening of a season so eminently successful.

"For this reason, Ladies and Gentlemen, I have been deputed to repeat, in the most respectful and the most earnest manner, the high sense of gratitude which he entertains for the patronage he has experienced, and to re-assure you that his vigilance shall not sleep, nor his labours relax, to make the ensuing season equally if not more deserving of your favour.

"Convinced as he is, and as he then took the liberty of expressing himself, that the actor's art is never so truly advanced as by the combination of various talents, and that the brightest genius that adorns the stage shines only the brighter when reflecting the lights of surrounding excellence, he is determined that every thing like talent he can possibly assemble together, neither pains nor expence shall be spared to collect. Wherever established merit can be found and obtained, it shall be sought and secured; and every possible encouragement shall be given to ripen all such as give the slightest promise of future excellence.

"He also bids me assure you, Ladies and Gentlemen, that, with a fair, and open, and honorable rivalry, the splendid and liberal exertion of the sister theatre shall be only regarded by him as perpetual stimulants to do more and more to deserve and win your favor; for where a race for the meed of public approbation is to be run, he feels that nothing is more cheering, more animating, and gratifying, than to have, (as he has) a generous competitor to run against.

"These are the sentiments by which he is impressed, and by which he pledges himself to shape his conduct to the public; and I have now nothing more to add, Ladies and Gentlemen, than the sincere and heartfelt gratitude of all the performers for your kindness, and humbly and respectfully to offer you my own, and, till the first of October, to bid you all farewell."

The allusion to the sister establishment is very creditable, and does honour to Mr. Elliston's feelings as a manager.—As sincere admirers of the drama, we hope that the governing principle of the ensuing season will be a generous spirit of rivalry, which the public, ever desirous of rewarding exertions for their amusement, will, we are sure, compensate. Every evening being devoted to benefits, our notice of the theatre is consequently very brief.

COVENT GARDEN.

June 19th, *Abbot's Night, The Slave, Personation, Forest of Bondy*—20th, *Taylor's Benefit, Exile, Concert, Blue Beard*—21st, *Rob Roy, Personation, Forest of Bondy*—23rd, *Virginius, Vision of the Sun*—24th, *Ware's Benefit, Mountaineers, Sleep Walker, Libertine*—25th, *Slave, Forest of Bondy*—26th, *Brandon's Night, School for Scandal, Concert, Magpie and the Maid*—27th, *Rob Roy, Duel*—28th, *As You Like It, Personation, Cent per Cent*—30th, *last, and Manager's Night, Clari, Padlock, Vision of the Sun.*

As the new and judicious regulation of the Lord Chamberlain compels the winter theatres to close on the last day of June, this house concluded its season on the 30th instant:—the same cause which prevented our attendance at Drury Lane, precluded our visiting this theatre. The benefits have been, on the whole, very productive to the several performers who took them, and none more so than that deserving favorite Mr. Fawcett, who, on the last evening, (which was his own night) delivered the following modest address.—

"Ladies and Gentlemen,—This being the last night of the season, I appear, to pay that tribute of respect which custom has made to me a pleasing duty.

"The Proprietors, Ladies and Gentlemen, return their thanks to the public, I will not say for a most prosperous season, but for one very far from disastrous, considering the difficulties with which they have had to contend. These difficulties have arisen from circumstances not under their controul, the Proprietors trust that their patrons will allow them full credit for the exertions which they have made to overcome them.

"The recess will be employed in procuring novelties for the ensuing season, as well as embellishing the interior of the theatre, and making such alterations as shall be thought conducive to the general comfort and accommodation of the public.

"To the thanks of the Proprietors, Ladies and Gentlemen, the Performers beg to add theirs, and, with the super-addition of the grateful acknowledgments of your humble servant, until the 1st of October we most respectfully bid you farewell."

We are glad to find, by the foregoing, that the theatre is to be embellished;—by-the-bye, it stood much in need of it; and, if report speaks truly, the manager is straining every nerve to open the ensuing campaign with eclat:—we most heartily wish him success. A statement has been put forth in a Sunday paper, (the Weekly Dispatch) by Pierce Egan, the Tom and Jerry inoculator, of injustice, which he alledges he has received from the proprietors of this house; we intend to examine this gentleman's claims to compensation, (which he demands) in our next;—in the mean time, we can only lift up our eyes in wonder at such an association, as the manager of a patent theatre and the reporter of prize fights!

THE HAYMARKET.

June 19th, *Summer Flies, Marriage of Figaro, Mrs. Smith*—20th, *Spoiled Child, She Stoops to Conquer, Mrs. Smith*—21st, *Romp, Hypocrite, Mrs. Smith*, —23rd, *Rosina, Cure for the Heart Ache, Mrs. Smith*—24th, *Twelve Precisely, Heir at Law, Mrs. Smith*—25th, *Morning, Noon and Night, Twelve Precisely, Mrs. Smith*—26th, *Spoiled Child, Hypocrite, Poor Soldier*—27th, *John Buzby, Mrs. Smith, Family Jars*—28th, *Twelve Precisely, Marriage of Figaro, Mrs. Smith*—30th, *Hypocrite, Mrs. Smith, Love Letters*—July 1st, *Rivals, Killing no Murder*—2nd, *Pigeons and Crows, Love Letters, Mrs. Smith*—3rd, *Seeing is Believing, Way to Keep Him, Love Laughs at Locksmiths*—4th, *Beggars Opera, Mrs. Smith, Love, Law and Physic*—5th, *Seeing is Believing, Rivals,*

Frightened to Death—7th, *Seeing is Believing*, *Sweethearts and Wives*, 1st Time, *Frightened to Death*—8th, *Twelve Precisely*, *Pigeons and Crows*, *Killing no Murder*—9th, *Sweethearts and Wives*, *Mrs. Smith*, *Love Laughs at Locksmiths*—10th, *Padlock*, *Sweethearts and Wives*, *Mrs. Smith*—11th, *Seeing is Believing*, *Sweethearts and Wives*, *Family Jars*.

It is a matter of congratulation to the public that it possesses such an establishment as the Haymarket Theatre:—There Comedy rules o'er the scene, and "ordains the sports;" and its votaries may run from the "whirligig world," and, lost in the gay delusion, "mock the good housewife Fortune from her wheel." How ridiculous is that prejudice which accuses dramatic shew as dangerous in its tendency, immoral in its effect.—We never more imagined the truth of its excellence, than when witnessing the "*Rivals*" on Tuesday evening:—the picture was, with scarcely an objection, a complete one, and the occurrences and follies of every-day existence, were most faithfully delineated by their respective characters. Terry's *Sir Anthony Absolute* may be met with any day on 'Change—the resolutions of the testy, kindly baronet, were given with a force and manner truly parental—where desire to do every thing outstrips the care of claiming thanks for its completion: The interview with his son was an effort which, however it might have disappointed in want of delicacy as to *Jack's* wishes, must have commanded an inexpressible homage to the affection which prompted it, and which, like oil to acid, mingling in rebuke, tenaciously enforcing its whole reception, though qualified and softened. Mr. Vining has, by his acting of *Captain Absolute*, established the opinion we at first formed of him;—he is an actor of much good sense, elegance of manners, and possessing a greater depth of observation than we were led to imagine:—the gentleman marked his every scene; and his apostrophizing the picture of *Lydia* was given with a lover's bitterness highly pertinent to the situation. Comment would be useless on Liston's *Acres*, and we can give no greater instance of our admiration than by saying, it was never more Liston than on this evening. With every recollection awake to *Faulkland*, Cooper was as gentlemanly as man could wish, and as jealous as the fairer sex might require, placing jealousy on par with affection.—Actors should not be censured for being thrust into parts at variance with their powers and inclination; it would be shooting a highwayman's horse, letting the knave himself escape; therefore *Davy* was not adapted for *Williams*;—why was it given to him?—Notwithstanding he was as ever industrious to please, and that is a great redeeming virtue with an actor when put on for a part. We fancy it would have been a great saving of public time, and a matter of still greater pleasure to his Majesty's ministers, if all Irishmen were as pacific in their method as Mr. Lee, the *Sir Lucius O'Trigger* of this evening—indeed,

"He was the MILDEST manner'd man
"That ever scuttled ship or cut a throat."

Had we not have known the play, we should as soon have taken him for a "swag-bellied Hollander" as countryman of "*Brian the Brave*"—assuredly he "was not Mr. Casey."

O, beauty! numberless are thy fascinations, innumerable the scrapes, deceptions and follies you put upon us! To thee, interest has

even forsworn its dearest game—blinded by thee have critics squinted partially, and by thee, and thee alone, is Miss Chester supported in *Lydia Languish*.—We could not help applying the observation of *Capt. Absolute*, that “women possessing exterior loveliness imagine other ornament superfluous.”—Miss Chester has undoubtedly personal charms, the “least of which would set ten poets raving;” but like the beauty of an indian vase, it is brightness ornamenting vacancy.—*Lydia Languish* is a romantic girl, no difficult or peculiar character; but it is not romance working entirely on childishness, her fantasies are merely “les egaremens de l’esprit” not of the heart.—Miss Chester’s *Lydia Languish* was not the girl to steal a sensible, and above all an officer’s soul—Instead of brilliancy of meaning, and that teasing, pleasing playfulness, “which every one has felt and no one can describe,” (the draught of nectar formed by gods for man)—the *Lydia Languish* of Wednesday proffered a very sober potation of gooseberry wine—it is true ’twas in a fine-wrought cup; but champagne is no less champagne, though in Philpot’s brown jug—certainly, we would rather cut glass;—but “the pleasure that drinking has in it,” would, if division must be made, decide for the nectar, and leave the bowl to chance. Mrs. Chatterley, as *Julia*, outstripped our expectations, and gave an unimagined beauty to the best affections of woman:—she surprized and delighted us. Mrs. Malaprop, by Mrs. Jones, was a performance of some merit:—we like her unstudied method of delivering the mal-readings of “the weather-beaten she-dragon,” though she lacked a little fury to justify *Young Absolute* in the use of so ungallant an appellation. Mrs. C. Jones played *Lucy* in her best style. We are, generally, admirers of this lady talents; they evince strong observation, and much aptitude of power: her counterfeit artlessness of the mercenary *Abigail* was fancifully amusing.

ENGLISH OPERA HOUSE.

July 1st, Opening of the House—Swing Bridge, *Gretna Green*, *Poor Soldier*—2nd, same pieces—3rd, *Swing Bridge*, *Gretna Green*, *Turnpike Gate*—4th, *Gordon the Gypsy*, *Bee Hive*, *Turnpike Gate*—5th, *Marriage of Figaro*, *Turnpike Gate*—7th, *Marriage of Figaro*, *Gordon the Gypsy*—8th, *Love among the Roses*, *Marriage of Figaro*, *Poor Soldier*—9th, *A Rowland for an Oliver*, *Gretna Green*, *Turnpike Gate*—10th, *A Rowland for an Oliver*, *Love’s Dream*, *Gordon the Gypsy*—11th, *Free and Easy*, *Paul and Virginia*, *Gretna Green*.

This elegant summer theatre opened for the season on the 1st inst. The interior has been tastefully embellished:—the ground work of the whole or prevailing colour is a light and delicate fawn: the back ground is a brilliant crimson, relieved with rich mouldings of gold; the pannels of the boxes are decorated with scrolls of the same costly materials; the pillars are of highly burnished gold; and over the dress circle is a sort of canopy of imitative green velvet drapery fringed with yellow. The gas lights are removed, and their places supplied by elegant cut glass chandeliers; and the whole is surmounted by a very beautiful and costly chandelier, suspended from the ceiling, which, as seen from the pit, has a very fine effect. The cushions of the boxes, and the seats throughout the house, are

covered with bright green serge, which forms a pleasing relief to the colours of the house. The tout ensemble is beautiful in the extreme. Of the saloon, we cannot form an idea of what it may be when finished; but at present, though it has a light appearance, it is far from an elegant one—the bills call it “an illuminated Trellis Arcade, tastefully embellished.”—We will not cavil at the name; but we deny the taste of the embellishment;—however, it is well enough for its probable visitors: leaving them to censure or admire the fittings up of their fashionable lounge, we shall to duties “more attractive.”

The first piece was a new musical drama called the “*Swing Bridge*.”—it was evidently an importation from the other side of the channel, and, like most of its predecessors, of the same flimsy materials;—but we have too much of the “milk of human kindness” to disturb the ashes of the defunct, so we shall leave to the translator the task of writing its epitaph. The “*Poor Soldier*” introduced us to a Miss Grenville. As it has become the fashion for actresses to put on the *unmentionables*, we are too gallant, and too anxious to see their pretty legs any how, to find fault with the taste of such a choice; Miss G. in person and manners, strongly resembles Madame Vestris; but without that lady’s fascinating archness:—her voice is strong and powerful, but not possessed of much sweetness:—her execution of the song of “My friend and pitcher” was pleasing certainly, but not more so—the character was ill chosen: we shall therefore wait till we see her in another before we form our opinion of her merits.

The next in succession of debutants, for there have been a great many, is Mr. W. Chapman, who played *Darby* on the above evening.—We observed certain indications of imitating Liston, and we regretted the circumstance, because we saw in him every requisite for a comic actor of the highest order: his figure is about the common height, and well formed:—his face has a peculiar comic cast about it, and capable of great flexibility:—his voice is good, and his singing excellent:—he appears to have great knowledge of the stage, and extraordinary self-possession:—with these acquirements, any man of tolerable talent would make an impression, and we were not surprised at Mr. Chapman’s success; we have seen him as *Crack* twice; but again, the imitation of Munden was too palpable to be concealed:—he introduced the “*Mail Coach*,” and we never heard it sang so well since Mathews. It was with considerable concern that we saw these ruinous propensities in a young actor, and it was not till we witnessed his performance of *Ratan*, and *Dominique*, that we had reason to alter our opinion. That he is an actor of considerable merit and great promise we with pleasure avow; but we advise him to trust only to his own powers, instead of becoming the servile imitator of others, and his success is certain. We shall watch him closely, and praise him as he merits.

A Mr. Huckel, who played some years ago at the Adelphi, thought himself qualified by a provincial tour to appear in *Mingle*, in the “*Bee Hive*.” It frequently happens with great geniuses that they mistake the track nature has designed for them;—such we think was the case with this gentleman; for, to adopt one of own phrases, “it was *lots* of vanity, but no pretensions.”

On Saturday se’nnight, the opera of the “*Marriage of Figaro*”

was revived, for the purpose of introducing to a London theatre a Miss Louisa Dance in the part of *Susanna*; Miss D. is tall and finely formed, with a strongly marked but not handsome countenance: her manners are lady-like and elegant, and she exhibited considerable archness and vivacity:—her voice is one of considerable compass and sweetness, but it occasionally becomes inharmonious, for want of proper cultivation:—she appeared to labour under considerable embarrassments, which, doubtless impeded the full developement of her powers. We shall defer a more particular description of her qualifications until future opportunities justify the opinion we entertain of her.

Mrs. Austin, of Drury Lane, as the *Countess*, sung with some taste; but the effect was considerably lessened by an incurable habit, we are afraid, of introducing too much ornament, which, nine times out of ten, astonish; but can never please.

On Wednesday last the lively farce of "*A Rowland for an Oliver*" was played for the first time at this house, in which Rayner, late of Drury-lane, appeared as *Fixture*:—he performed with much spirit, and came the nearest to the lamented Emery we have seen. This is no mean praise, and we hope he will give us cause very often to repeat it.

Our readers may remember that, in several of our late numbers, we have had reason to complain of the annoyance we received from some would-be-eulogist of a Miss Amelia Kelly of the Portsmouth theatre:—the noodle pestered us in all forms, sometimes in the shape of critiques, of which we exposed the falsehood in page 160, and at other times by ridiculous and fulsome rhymes:—this created in us a strong feeling of curiosity to witness this lady's debut on Friday in *Virginia*, and we found that the fair object of our troublesome correspondent possessed personal attractions sufficiently to inspire the soul to breathe its longings in measured lines and highly wrought similes; but we are afraid she does not possess capabilities enough as an actress or a singer to fit her for a high station on the London boards.

Having endeavoured to do justice to the new performers, and which, as a matter of courtesy, we spoke of first, we shall notice our old and deserving favourites. Of Miss Kelly (whose return we hail with unmixed feelings of pleasure) we can say, that the loss of her for the last few months made us relish her performance with more zest:—of her *Betty Pinnikin*, and *Gertrude*, it is impossible to speak too highly:—these characters are completely her own, for no actress on the boards can approach them. Of the former, her admirable mimicry of the manners of the fine lady, together with her tawdry dress, and vulgar language, are irresistibly comic, and must be seen to be duly appreciated. Of the latter character—she appears as if she had passed her whole life in the kitchen, and knew nothing beyond the scrubbing of floors and making of beds. Wrench is as bustling and lively as ever, and has repeated his old characters with much credit. Pearman again takes the lead in opera, and is, we think, much improved in his singing: we particularly liked his "*Poor Tom Starboard*," in the "*Turnpike Gate*," he is, besides, a very gentlemanly actor, which tells much in his favour.

Miss Povey, of Drury-lane, has been added to the company, and we think is a valuable acquisition to the manager; at least he seems disposed to make the most of her, for she has appeared every night,

and frequently in three pieces on the same evening. In "*Love among the Roses*" she favoured us with the air of "Gentle Robin," which she sung most sweetly, and was loudly applauded for her efforts.

Our pretty little favourite, Miss Holdaway, has been put forward as she deserves, and fully merits the distinction. T. P. Cooke, Rowbotham, Bartley, &c. &c. have performed their several well known characters with their usual abilities.

SADLER'S WELLS.

A very clever little piece in one act, called "*The Miser Smoked*," written by Mr. Jerrold, has been produced here. The dialogue is infinitely superior to the pieces usually brought out at this house; the situations are novel, and well contrived; and had the acting been equal to its merits, the piece would gone off admirably. The character of the *Miser*, in the hands of a judicious actor, would have told wonderfully; but Lancaster, though in some things tolerable, was, on this occasion, singularly unfortunate. Vale, as a half-starved Servant, played well; but there is a sameness about his acting, which becomes really a most intolerable bore to those who are compelled to witness it often:—if he expects to get on in the profession, he must vary his manner. He introduced the song of the "Good old days of Adam and Eve," which he sung very well. "*Nerestan, Prince of Persia*," continues its successful career; and, as a *melo-drame*, is very effective. We should be very sorry to suspect Mrs. Egerton of any wish to usurp the reins of Managerial Government; but really, in whatever character she performs, she puts on an appearance of superiority which evinces a silly vanity of distinction above her compeers. Now, all this is very well in your *satin clad potentates*, and hopeful princes; but it is most unseemly in parts like *Yarico*, where every thing should be artless and natural. We trust this is "the mere effect of business," and hope to see it quickly amended. The new pantomime, founded on *Gil Blas*, is a very fair one, but a great deal too long.

SURREY THEATRE.

This theatre closed on June 24th after a most disastrous season. A curious circumstance occurred on the evening the manager Mr. Burroughs took his benefit. In the midst of the performance two of those "terriers of the law," sheriffs' officers, jumped from the pit on to the stage, and captured the *corpus* of Mr. B. The feelings of the audience were loudly expressed; and the bailiffs forced to retire:—it was altogether a most disgraceful scene. On the following evening, Burroughs took a benefit, on which occasion a young lady made her debut as *Amelia*, in "*Love's Vows*;" she displayed considerable ability: we hope to see her again when the house opens, which we understand will take place in October next.

TO THE FRONT CURL.

Thou little, wanton, perring elf,
Say, whither hast thou strayed?
Has zephyr spread thee, or has self
Thy jetty locks displayed?

No doubt thou wouldst, my waving spright,
 Attract the worldly grace,
 That thus on Lucy's forehead white
 Thou hold'st a lonely place.
 Too warily thou woo'st the eye
 To chain the look to joy;
 When graces ask we must deny,
 Yet kneel to when they're coy.
 'Tis not the rustling rich array,
 Or fashion's potent law,
 Should lead the heart of man away
 Mere captive to boudoir.
 The maiden is as beautiful still,
 As much delight imposes,
 Though down each ruffle ne'er a rill
 Has flown off. "O! of roses,"
 The hand's warm pressure cannot hold
 More sweetly, or yet faster,
 Though its mistress has been sold
 Some "Patent Alabaster."
 The glowing dye that stains the cheek
 All lovers count a treasure,
 Yet cannot much for value speak,
 If taken off at pleasure.
 Time soon enough brings on a blight,
 And quick each charm dismisses;
 If they must fade in winter's night,
 Be proof to summer kisses!
 And so let parent Nature guide
 The tenant of her hour,
 Adown the narrow rippled tide,
 Without a borrowed flower.
 To dress the form she carries hence,
 Which, tempted off to steal
 A weed, in silly vain pretence,
 Of fancied blot to heal,
 Becomes from frequent robbing grown
 So fashionably gay,
 That Nature finds its fav'rite gone,
 And sighing turns away.
 Therefore, dear Lucy, take that curl,
 To mix the kindred bands;
 Nor, if that thou would'st charm, dear girl,
 Displace it with **RAY'S**.

SPEAKING MIRROR.

Theban Oracle.

Robberds (late of the Surrey) has fitted up a very pretty theatre at Maidenhead; it has been opened with great eclat, under the patronage of the gentry of the neighbourhood.—There is a very good company, some of whom, says our informant, are very likely to be on the London boards shortly. Great encouragement has been given to the manager by Viscount Newry, who has bespoke several performances.

THE END OF VOL. II.

END OF VOL. II.
 The end of the world is near,
 The end of the world is near,
 The end of the world is near.

